

CHERIYAL PAINTING

TRADITIONAL ART OF TELANGANA

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Trainee of NRLC

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Certificate

This is to certify that this dissertation entitled “Conservation of Paintings” specially reference of “Cheriyal” has been carried out by Miss ARCHANA RANI DUBEY under my Guidance in the six month training course on “ conservation of Art Objects” at National Research Laboratory For Conservation Of Cultural Property” Lucknow, India Conducted under Ministry Of Culture, Government of India.

Director

B.V. Kharbere

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INTRODUCTION



Cheriyal Scroll Painting is a stylized version of Nakashi art, rich in the local motifs peculiar to the Telangana. They are at present made only in Hyderabad, Telangana, India. The scrolls are painted in a narrative format, much like a film roll or a comic strip, depicting stories from Indian mythology, and intimately tied to the shorter stories from the puranas and Epics. Earlier, these paintings were prevalent across Andhra, as also various other parts of the country, albeit flavored with their distinct styles and other local peculiarities dictated by the local customs and traditions. In the same way, Cheriyal scroll must have been popular across Telangana in earlier times, though with the advent of television, cinemas and computers it has been fenced into its last outpost, the Cheriyal village. Presently Cheriyal painting artist D. VAIKUNTAM NAKASH and his family lives in Hyderabad (Boduppal) only.

HISTORY



Scroll paintings have a rich history and play an important role in the Asian artistic tradition. In China, scroll paintings were part of the sophisticated traditions of the nobility and the courts. In India however, the scroll painting was the prerogative of the itinerant bard and the village artist, in essence a folk tradition of the villages. In India, each region and village developed its own scroll painting traditions, marked by characteristic content, form and technique depending on the local ethos, patronage and socio-economic conditions. Rajasthan is known for its **papuji ki Pad, Devenarayana katha** as also stories from the legend of **Dhola And Maru**. Goa evolved the **Dasavathara**, as Maharashtra did **Pinguli** and the **Chitra Katha** traditions. Maharashtra and Gujarat are also known for a sophisticated scroll painting tradition called the **Prasasti Patra**. Orissa and Bengal are famous for their **Patachitra** Traditions.

While the above-mentioned traditions could have significantly influenced the Cheriyal Scroll paintings and artists, the Cheriyal paintings were and continue to be a distinctly local invention, peculiar to the Telengana region, drawing mainly on local traditions. It can safely be said that the local temple art traditions and the kalamkari tradition across Telangana in particular, and the graphic art traditions of the Deccan and South India in general were the major influences that shaped and guided the art of scroll paintings. However, it should also be remembered that the

sphere of activity, subject and artistic idioms of every scroll painting including that of Cheriyal is peculiar and confined to the village or habitment.

To quote from A.L. Dallaiccola's South Indian Paintings – A catalogue of the British Museum collection – Although in the past the majority of Indian people might have been illiterate, they were not uneducated. They were taught the principles ruling their religious and social life through the recitation of stories drawn from the epics, the puranas and other religious texts... In the past, the retelling of these stories provided the education of the unlettered, and the discourses were accompanied by visual aids: scrolls, painted cloth hangings, sets of paintings, and wooden boxes with folding, concertina-like doors painted with scenes from the 'career' of a deity, such as the portable shrine from Tirupati that is now in the Ashmolean Museum, Oxford... The earliest known reference to the picture showmen is found in Patanjali's Mahabhashya (2nd century BC). Commenting on the passage on the historic present in Panini's grammar, the Ashtadhyayi (c. 5th century BC). The mandhets were the itinerant bards and performers of Andhra Pradesh while the Nakashis were the artists. The Nakashis of Telengana also made dolls, much like the Kinnal dolls of Karnataka, in addition to the painted scrolls. These scrolls were a very important part of the sociological and cultural setting of Telangana. As these paintings are now confined to Cheriyal village, they are called Cheriyal Scrolls. In earlier times, the scrolls were a colourful backdrop to the equally interesting oral traditions of the common people, - the village hajjam barbar, toddy tapper, dhzzobhi- washerman, chamar – leatherworker, fisherman, weaver and farmer: the seven working and marginalized castes and communities of the village. The scrolls set out the adventures and exploits of local folk heroes who performed on the fringes of the epics, Puranas, etc. of the Hindu 'Great Tradition'. Each community had its peculiarities and its favourite heroes and heroines as also selection of stories from local Mythologies. It was also customary to sacrifice a goat after the recitation of the story from the scroll in some communities.

PRESENT TIME



In recent time, Nakashis have shifted to other professions, as their art has very few or no takers. Sri D. Vaikuntam of Cheriyal is the last bastion of this art and has been painting for more than three decades. Born into a family where the Nakashi art was passed on hereditarily, Nakashi Venkataramaiah family is perhaps the only and last family to pursue this art form. Presently D. Vaikuntam and his sons D. Rakesh & D. Vinay are working in this craft.

Today the long stories from the local mythologies have been cut short, as the traditional patrons for the long scrolls no longer exist. The artists have been forced

to adapt and nowadays they paint smaller versions of the scrolls, depicting a single episode or character from the traditional stories. These are emenable to framing and can be hung on walls in modern homes. Further, the colours are no longer prepared in the traditional manner. While earlier, they used natural white extracted from sea shells, black from lamp soot and yellow from turmeric, nowadays synthetic colors are preferred as they involves less labor, are also easily available and consequently more economical. However, the traditional art continues to linger and survive and even has been a source of inspiration to contemporary artists like Laxman Aelay of Kadirengudam village of Andhra pradesh.

Tradition



Contemporary Cheriyal Dolls



Story telling painting of goddess

The traditional art form became an inseparable part of the profession of the story-telling, balladeer community known as Kaki Padagollu. They displayed the scrolls and accompanied by music and dance went from village to village narrating and singing their ballads based from their rich folklore which was rooted in the puranas and Indian Epics, enlivening many a lazy village evening. In a typical recitation, the storyteller

-balladeer would wander from village to village in a team of

A traditional Cheriyal scroll painting depicting the legends of the toddy tapper community. Circa 18th - 19th century.



Usually five people, with two to narrate the story while the others would provide a simple but hectic musical accompaniment with the harmonium, tabala and castanets. The stage would also be a simple affair (many times even to the extent of being a rough and ready fixture), erected on four poles with a horizontal bar on which the scrolls could be displayed.

The scroll would flow like a film roll. It was generally about three feet in width and went up to 40 – 45 feet in length, depending upon the story. The traditional scrolls are normally in vertical format, illustrating stories in a series of horizontal panels. A floral border in the middle separates the two panels, while the linear narrative is demonstrated by holding in both hands or suspending it from a tree or a building and continually rolling it. Like large sized comic strips, each panel of the scroll depicted one part of the story. Hence, a scroll would easily have around 50 panels. As the bard would narrate the story, the panel depicting that particular part of the story would be displayed. The choice of episodes and iconography of each deity was painted, keeping in mind the caste for which the scroll was made.



A modern Cheliyal painting in making

By virtue of its distinct traditional style and characteristics Cheliyal Paintings were recently given a Geographical Indications (GI) tag. There are very few artists remaining who continue to paint using this unique technique. A recent innovation has been the painting of single pictures (as opposed to a continuous scroll) meant for wall decorations.

PROCESS



shells The making of the canvas is a very elaborate procedure.

- ⊕ The khadi cotton is treated with a mixture of rice starch (from rice), suddha matti (white mud), a paste of boiled tamarind seeds and gum water thrice. It has to be ensured that every coating is thoroughly dried before the next one is applied.
- ⊕ Once the canvas is ready, the artist's sketch the outline directly onto the canvas using a brush. The outlines are very well defined and sharp reflecting the quality and experience of the craftsman.
- ⊕ The colors are made by the artists from natural sources. The striking red colour fills the background. The color of the face and skin is decided by the nature of the character, like blue and yellow are for Gods and Goddesses respectively. Brown or darker shades are for demons, while pink and skin tones are for humans.
- ⊕ Brushes are made with hair of squirrels tied to a stick.
- ⊕ Present time, use canvas in the place of khadi cloth canvas is already prepared artist's start making outline without any other process. But durability of canvas is so less. But artist uses that time to other work except making cloth.
- ⊕ Dolls and masks are made of wood, saw dust and tamarind paste. Masks are made even with coconut.



CHARACTERISTICS



Cheriyal Paintings can be easily recognized by the following peculiarities and unique characteristics:

- Painted in vivid hues, mostly primary colors, with a predominance of red in the background, the paintings are characterized by the unbridled imagination of the local artisans who were not constrained by the academic rigor that characterized the more classical Tanjore painting and Mysore painting. For example, the artist hardly bothers about perspective in Cheriyal paintings and sets out the narrative by placing the relevant figures in appropriate order and position in the relevant background. The iconography of even the major deities like Shiva, Vishnu, etc. has a strong local idiom.
- The subjects of these scroll paintings are easy to relate to – as the themes and stories are familiar – drawn from ancient literary, mythological and folk traditions. The common themes are from

the Krishna Leela, Ramayana, Mahabharata, Shiva Puranam, Markandeya Puranam interspersed with the ballads and folk-stories of communities like Gauda, Madiga and so on.

- The main narrative is spiced up with scenes from simple rural life - Women doing chores in the kitchen, men working in the paddy fields or boozing away in merry abandon, festival scenes, etc. are endearingly depicted.
- The costumes and settings in which the figures are depicted are typical and reflect the culture of Andhra, where these paintings originated.
- Within the narrow panels, proportion is created by depicting trees, or a building, a pillar with drawn curtains, etc. However more often than not, the proportion of individual characters is determined by their relative importance in that particular scene, with the most important character being the largest and most detailed and the lesser characters being smaller and less detailed.

ABOUT PAINTING



The village of Cherial in the Warangal District, Andhra Pradesh, has been doing something similar, but much more brilliant, for the last 400 years! Cherial scroll paintings are believed to have been brought to India by the Mughals in the 16th century, in Rajasthan. The Kaki Padagollu community, being the story-telling community soon picked up this style of painting and added dance and music, to make the art vibrant to not only the eyes, but also the ears. It is believed that the present generation Nakash clan was handpicked by the rulers for their delicate artistry, continuing even now!

The paintings in the form of scrolls are narrative in nature, and roll down as the particular part is narrated. The scrolls of the olden days were usually 3 feet in width and the length depended on the size of the story. Floral borders to separate different panels, trees or buildings to put across linear narratives, traditional scrolls were in vertical formats, illustrating stories in horizontal formats. Khadi cotton is treated with rice starch, suddha matti (white mud), boiled tamarind seeds and gum water, drying after every application. Squirrel hair put together on a stick is used as a brush, not something one gets to see everyday! Natural colors are used to paint these beautiful pieces depicting Ancient Indian Mythology, Literature, folk traditions, and even day-to-day, simple rural life.

Artists



Cherial (Cheriyal) village, it was a total disappointment. Houses of village was not with intricately painted scroll hanging from the walls, something which in Raghurajpur (Orissa) and Naya (West Bengal). But Cherial (Cheriyal), which is located in Warangal district of Andhra Pradesh and is 100 km from Hyderabad, looks like any other Indian village.



the studio of famous Cherial (Cheriyal)
Scroll Painter, D. Vaikuntham. Its just an
ordinary house but a board outside said
that it belonged to a National Award

D. Vaikuntam & D. Nageshwar

His small studio looked haphazard, as it normally does. The artist himself was working on an inclined wooden desk. From the walls hung scroll of all sizes, with their intricate artwork with bright shades of paints. D. Vaikuntam, who spoke fluent English, explained that Cherial (Cheriyal)scroll painting is a dying art and is practiced only by a handful of families. His brother D. Nageshwar, a state award winner, also practices the same trade and has his studio next door.



Cherial (Cheriyal) Scroll Paintings

The scroll painting of Rajasthan, Orissa and West Bengal focus mainly on religious aspects and mythology, this is where the artist from Cherial (Cheriyal) differ. Their work is mainly focused on community specific storyline. In Cherial (Cheriyal), the painters as well as the narrators, focus on day to day lives of communities like fishermen, toddy tappers, cobblers, fruit gatherers, etc.



Cherial (Cheriyal) Painting, the first strokes

The scrolls also depict the legends and mythologies of the communities along with their Gods and heroes. Irrespective of the community or profession, each Cherial (Cheriyal) scroll starts with a panel of *Ganapati*, the God of wealth, followed by *Sarswati*, the Goddess of learning.



Cherial (Cheriyal)
Painting, final touches

Three coats of the paste are applied, allowing a day in between for the paste to dry. Once the scroll is ready, the artist draws the outline, using a squirrel haired brush, in

a phased manner. The long elongated scrolls are made smaller to fit in the walls of modern day drawing rooms and masks and dolls are customised into drawing room artifacts.

Bithi Debgupta

Bithi Debgupta is an artist who paints in a contemporary style using watercolour, oil paints stone murals. Her work has been bought and commissioned by collectors both in India and abroad.



Bithi Debgupta was trained by eminent artists (Binod Bihari Mukherjee, Ram Kinkar Baij and Bishwanath Bose, son of Nandalal Bose) and teachers of Kala Bhawana, Shantiniketan. Bithi Devgupta's style is typical of the Bengal School of art; simple and soothing work combines multiple pictorial styles built upon a foundation laid by her Shantiniketan schooling.

While leaving in Andhra Pradesh she came into contact with Chettiyal folk art, a forgotten and dying art from the Telangana region of Andhra Pradesh. Bithi incorporated the Chettiyal style into her work depicting stylistic mannerisms and varied rendering to define specific physiognomy and ornamentation. Her style and her use of bright colours imbibe a quality that echoes the Patachitras from Bengal.

WORKSHOP



Cheriyal Painting for Adults - Mr. Venkataraman. DakshinaChitra, is celebrating Ugadi festival from 11th - 15th March 2015. As part of the celebration, a two day workshop on Cheriyal painting is organized on

4th & 15th March 2015.

Cheriyal Paintings, otherwise called as scroll paintings of the Telangana region are unique in many aspects whatever the scene depicts- the back ground is always a vivid red - objects pertaining to the scene cleverly showcase the mood,



Surroundings and happening in the scroll. In these painting - the human features are also distinct and have an ethnic appeal. The participants will get to learn a picture sequence from the epics.

SEMINAR



ARTISTIC CAUSE Deborah Thiagarajan, Padmavathy Anantram and P. S. Sriraman at the press conference

An international seminar on mural paintings from January 23 to 27 at DakshinaChitra. All it took was a misguided coat of yellow cement paint. Just like that, a collection of exquisite murals that had survived the ravages of five centuries was lost to us at the Meenakshi Temple in Madurai. And unfortunately, what happened to those 16th Century Nayak murals is not an isolated incident.

“Tamil Nadu has the largest number of ancient temple murals in the country,” said Deborah Thiagarajan, president of the Madras Craft Foundation and DakshinaChitra. “At least 50 per cent of them have already disappeared, and the remaining is deteriorating at a rapid pace.”

She was speaking at a press conference announcing an international seminar and public forum on this vulnerable art form that will be held from January 23 to 27 at DakshinaChitra.

“These murals express the religious, political, social views of their age, and have a tremendous artistic value,” said Deborah. “We’re trying to bring all the forces together to help us preserve them and their painting tradition.”

The seminar, titled “Painting narratives: mural painting in the 13th – 19th centuries” (organised under the directorship of Dr. David Shulman of the Hebrew University) will bring together anthropologists, art historians, conservationists, artists and communicators from all over the world to explore the study, documentation, interpretation and conservation of these paintings.

“We need to create a large force of people with the technical skills to conserve and preserve these paintings,” said archeologist P.S. Sriraman, who will be presenting a paper on the Chola murals at the seminar.

The Institute of Mural Painting, Guruvayur Devaswom, Guruvayur is one of the only institutes in the country that trains students skilled at preserving these old murals. “We have renovated the murals at six or seven temples in Kerala, but most of the temple authorities are not interested because it takes very long,” said Krishna Kumar, the Principal and chief instructor at the institute.

The conservation of these paintings is what the public forum “Content, conservation, communication” (organised in association with the Indian National Trust for Art and Cultural Heritage, the Indian Council for Conservation Institutes, and the Centre for Plants, People and Ecosystems, Chennai) will be specifically addressing on January 27 at Hotel GRT Grand Days. That will include ways to create awareness among owners, trustees and high priests of the temples as well as the general public about the heritage value of these murals.

“We’re fighting the prevalent concept that when something decays, it needs to be replaced with something new,” said Deborah. “We want to show that the old is new and exciting once renovated.”

The seminar and forum will be complemented by Hastakala, a series of four exhibitions celebrating the visual arts traditions of South India at DakshinaChitra all through January. “Singing scrolls” is an exhibition of the Cherial paintings of Andhra Pradesh that were used as visual aids to the storytelling tradition of the Telangana region, “Bejeweled Gods and Kings” of Tanjore paintings (curated in association with Ranvir Shah of the Prakriti Foundation), “Heroes, Villains and Clowns” of leather puppets from all four states, and “Earthly Forms, Divine Traditions” of the legacy of Kalamkari.

You’ll also get a feel of how these art works are created with live demonstration of Kalamkari and the painting tradition of Tanjore, Cherial, Mysore and Kerala murals by master craftsmen, as well as performances of shadow puppetry over the weekends.

“The preservation of the murals is going to be an uphill task,” admitted Deborah. “I wish I’d held this seminar 15 years ago — then maybe we could have saved the Meenakshi Temple paintings.”

ARTICLE

Cheriyal, the pride of Telangana



Different Strokes Some of the Cheriyal paintings by Vaikuntham and Yuvraj Nakash.

Cheriyal paintings in a way are the pictorial documentarians of caste genealogies.

As we travel to the interior villages of Telangana, our gaze is spellbound by the vibrantly coloured paintings on the walls of shrines dedicated to ‘Gramadevatas’ and ‘Dargas’. More than the colour, the thematic flow of these paintings draws the viewer’s attention into the sphere of imaginative narration of that particular deity. This unique style of depicting mythological stories in picture is in fact the artistic representation of a painting tradition prevailing in Telangana from hundreds of years. Nakaashi Painting is well known even today because of the traditional artists, known as Nakaashis (people who make ‘Naksh’). They are experts in making scroll paintings that are as wide as 3 feet in width and 6 feet in length.

Scroll painting is one of the ancient expressions in Telangana and dates back to Kakatiya dynasty. The displays the traces of the seen in the 12th century Pillalamarri temple and Tripurantakam.

literary text *Pratapa* 1500 painters’ families Warangal at that point. are engaged in two major



genre of this painting Kakatiya style of painting, wall paintings of hill temple of Eekamranatha, in his *charitram* indicates that were living in and around Today, Nakashi painters styles, Cheriyal painting

and Nirmal painting each with a purpose of its own.

How Cheriyal painting has evolved is fascinating indeed. Originally, the painted scrolls of Cheriyal were shown to audience/viewers while reciting or performing about the genealogies of 7 local communities/castes (i.e: The Jaamba puraanam is performed for Maadigas by Dakkali sub caste; the Bhaavanaa Rishi and Markandeeya puraanam is performed for Padmasaalis by Kuunapuli sub caste; the madeel puraanam is shown for chakalivaallu by patamvaaru sub caste; the Gauda puraanam is performed for Gauds by Gaudajetti caste; Paandavula Katha is performed for Mudiraajs by Kaakipadagala sub caste; Addam puranam is for Mangalivaallu by addam varu; Kaatama Raju Katha is performed for Gollavallu by Mandechchuloollu. Instead of scrolls, performers in this Kaatamaraju performance use 53 dolls made by Nakashi artists). Usually performed over three nights in a row, the story telling or performing narration could take 20 days of ‘show and tell’ to narrate a 60-feet scroll. The presence of such story telling performers has been indicated from the 10th century Telugu literature.

The process of painting was initiated by the artists when the story narrators/picture showmen provided them with an orientation of a particular story about their particular caste and the iconic character of their caste legend. As per this narration, the painters depict the characters and narrative sequence on the canvas. Though this was how the Cheriyal scroll painting tradition came about, today, the large scrolls of yore is not much in demand. The artists are now making smaller paintings according to market demand as well as other articles using the painting style.

Cheriyal paintings are completely organic right from the canvas used to the paints and brushes even. For the canvas, a fine hand woven cloth mat is coated with three layers of a paste prepared from boiled rice starch, white clay, gum and boiled tamarind seed paste.

The brushes use squirrel hair and brushes required to make different strokes on canvas are made according to their purpose. Colours used in Cheriyal painting are water based and are primarily earth based which yield vibrant colour textures and picturesque frames.

The powder of a stone called ‘inglikum’ elevates the background in bright red colour, pevudi yellow shades, unique ‘zink white’ is used to depict pearl like ornaments and the thick Indigo blue colours are used across the paintings making these picturesque frames theatrical representations of life. Each frame in the story sequence is marked by the floral borders which is another unique feature of these paintings.

In retrospect, it is certainly not the big canvases that make these paintings worthy of appreciation but the dynamic thought process Cheryal style induces to the creators of the art. It is that these vibrant colourful works of Cheriyal project the whole social universe in miniature form including Gondwana landscapes, forests, animals, birds, people, rituals, the cultural complexities of each and every service caste and their caste genealogies as an expression of self-respect.

In a nutshell, the vibrant colours, the technical skills on canvas, the artists' growing confidence in using various mediums reflect the dynamic nature of this painting tradition. Moreover they reflect the greater intensity in organic metaphors, rural wisdom in perceptions and the local visions in thematic frames showing the cultural values and ethos that shape the unique aesthetic ideas of Telangana region. It is this rare imaginative quality in conception and areas of vibrant colour which gave inspiration to Kapu Rajayya, a well known Telangana painter for his lifetime aesthetic explorations. Right now only Vaikuntam Nakash and his family (Rakesh, Vinay Kumar, Vanaja and Sarika) are continuing this hereditary practice of painting Cheriyal Scrolls. Vaikuntam Nakash, with his rare sensibilities and great love for art, is struggling to bring out new genre and expressions to this age old Telangana miniature painting style. His only wish is to see Cheriyal scroll painting style being taught at the university level for future generations.



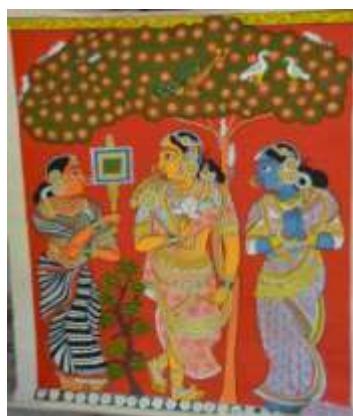
RESEARCH



(SOAS) soas, university of London is the only Higher Education Institution in Europe specializing in the study of asia, Africa and the near and middle east.

CONTEMPORARY LIVES OF CHERIYAL PAINTINGS FROM TELANGANA INDIA: NOTES ON THE RELATIONS BETWEEN FIELDWORK AND THESIS STRUCTURES (BY- Anais D Fonseca)

Anais D Fonseca PhD research explore the transformation of the origin artistic form that is cheriyal painting and question how the material feature of these paintinghave adopted to various socio-political changes. The main exis under investigations is the correlation between the materiality of the paintings with their environment of production presentation and reception. In this research note, she present fieldwork techniques and methodologies that she had to use in order to conduct the project outlined above. The painting materiality neatly subdivided the thesis into sections and she later realized that it subdivided fieldwork processes as well. For this reason she will give a brief introduction to the nature of these paintings and then explain its relation to the collection of date. The objective is to present how one folk tradition of painting is capable of travelling through three different social spheres and more specifically how these observations were reflected through the fieldwork processes as well. Part of her research is to propose on overview of contemporary cheriyal painting.



Painting of a three women for an anonymous collector

Cheriyal Painting Conservation



Colors – The colours used in the cheriyal scroll painting follows a predeterminid system. the striking red colour fills the background. The colour of the face and skin is decided by the nature of the character, like blue and yellow are for God and Goddesses respectively, Brown or Darker shades are for demons, while pink and skin tones are for humans. In the past, natural dyes were used. White was obtained from grounded sea shell, black from lamp soot, yellow from turmeric, Blue from indigo and the other from various vegetable dyes and grounded stones.

Today the natural dyes have largely been replaced by commercial organic water colours, which are mixed with tree gums, before been applied on the scroll.

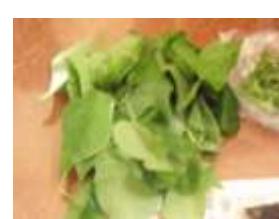
The water coloured based cheriyal scrolls are said to last over 300 years, provided they don't come in contact with water. In the past, natural dyes were used. White was obtained from grounded sea shells, black from lamp soot, yellow from turmeric, blue from indigo and the others from various vegetable dyes and grounded stones. The water coloured based Cherial (Cheriyal) Scrolls are said to last over 300 years, provided they don't come in contact with water.



Fucus Leaf (Green Color)



Marigold Flower (Yellow Color)



Fucus Leaf (Green Color)



Heena Leaf (Brown Color)



Beans Leaf (Yellowish Green)



Turmeric (Orange color)



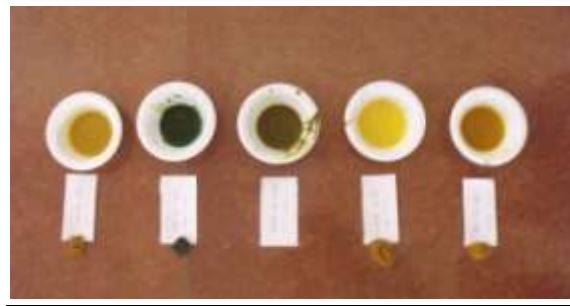
preparing natural white colour



preparing natural green colour



natural black colour



Deterioration



The chief cause for decay in Cheriyal Painting is almost always the environment in which they are stored. Light, temperature, and humidity can all contribute to a Painting health or deterioration, depending on their intensity. Additionally, pests, chemicals, and pollutants may also cause damage to an antique fabric. Airborne chemicals, such as smog or cigarette smoke are also harmful to the Cheriyal Painting, and should be avoided if at all possible: high-efficiency air filters should be installed throughout the building to reduce the presence of airborne chemicals that may stain, discolor, or weaken fabrics.

Factors

Factors of Deterioration are as follows:-

- ⊕ **Temperature & Relative Humidity** – Heat and humidity can both contribute to a textile's deterioration. However, excessive dryness may also cause damage, especially to elastic fibers, such as wool, which rely on some amount of moisture to maintain their flexibility (Putnam and Finch). Additionally, temperature and humidity should be kept as constant as possible; changes in either of these may cause the textile fibers to expand and contract, which, over time, can also cause damage and deterioration to the painting.
- ⊕ **Light** – Light can have a variety of effects on Cheriyal Painting over time. In some cases, it may contribute to fading or discoloration, but of more concern is the damage which the fibers may suffer under prolonged exposure to non-visible light, such as ultraviolet and infrared lighting. One advantage of fluorescent lights is that they produce little heat, which may also be harmful to Painting. Incandescent lights produce a large amount of heat in addition to large quantities of infrared radiation, which is likewise damaging to the fibers in antique painting.
- ⊕ **Atmospheric Pollution** – The most dangerous and damaging oxidant pollutants are ozone and sulphur dioxide. Ozone is a poisonous gas found at

the highest concentration in polluted cities. It comes into contact with painting in different ways. The dust particles suspended in air when falls upon the painting surface gives abrasive effect. It also effect chemically on the painting material. When moisture content is high in atmosphere the dust particle settled down and stick on the painting.

⊕ **Biological Deterioration** – insects are another significant threat to painting either it is on cloth or canvas collections, as there are a number of creatures which can cause damage to fibers. Among the most common are clothes moths, carpet beetles, silverfish, firebrats and rodents. **Clothes moths** are attracted to protein fibers, and so are especially drawn to silk, wool, and feathers. Like clothes moths, carpet beetles are likewise drawn to proteins, and can be quite destructive. Evidence of an infestation may take of the form of chewed holes, carcasses, or larvae, which appear as small pale worm-like insects. **Silverfish and firebrats** are related insects which consume starch, usually found in sizing or other treatments applied to fabrics, as well as plant-based textiles such as linen and cotton. Both are attracted to dark, moist climates, though silverfish prefer cooler temperatures, while firebrats tend towards warmer. Rodent infestations can be identified in the usual ways, such as seeing droppings, nests, or comparatively large chewed areas of textile where they have caused damage.

⊕ **Micro Organism** – **Fungi, actinomytes and bacteria** are various types of micro-organism which are responsible for great damage to the painting. These belong to a major division of plant kingdom. Fungi bacteria and actinomycetes have got no chlorophyll. So, these micro-organisms exist only as a parasite or saprophyte. Paper and canvas painting are being a organic material is good medium for fungal and bacterial growth. These micro-organism causes stain on paper, disfigures the paintings and changes the chemical and mechanical properties of various types of cellulosic materials. It effects on the strength of the fibers and also am responsible for producing undesirable colour and odour.

⊕ **MisHandling** – Improper handling of object is also contain damage to the object. Touching of object directly with hands is not right because our hands contain oil and acids in the skin.

Preventive Conservation



Understanding the effects of varying levels of humidity, temperature and light, the threat posed by pests and dirt and the ways in which these can damage textiles and other objects is essential for their preservation. Surveying the environment in which heirlooms and valued objects are stored and displayed and making changes where required is often a more cost-effective and holistic solution to preventing deterioration than simply carrying out remedial work on the objects themselves.

Light – Light is particularly damaging to organic materials: it causes textiles and many other organic materials to change colour, fade, become brittle and lose strength. Like some other damaging agents the deterioration caused by light is cumulative.

Tips-

- ⊕ in the home the general rule is to try to establish as low a level of illuminance as possible (less than 200 lux), block direct sunlight, draw curtains when the room is not in use, put UV film on the windows and avoid other high UV light sources
- ⊕ put Object in the dark corners of a room
- ⊕ rotate objects between locations to reduce light exposure
- ⊕ Objects can be covered in rotation with custom made black out/dust covers - as the Victorians did!
- ⊕ Blinds that are thicker and darker are more effective at reducing light levels - shutters are best and if they are fitted use them! Remember that cream calico blinds cut out direct sunlight but do little to reduce light levels

Relative Humidity - RH is the ratio of water vapour present in the air to the maximum possible at a given temperature. A cubic meter of air at 20°C can hold up to 17 ml of water vapour, an RH of 50%. At 25°C the same volume of air can hold 23 ml of water an RH of 37%. It has been shown that deterioration of textiles and other vulnerable materials may be correlated to changes in RH. Air inside a room may be relatively dry in the winter because

the RH of the cold air outside is often lower and when it is brought inside and warmed, with no water vapour added, its relative humidity decreases even further.

Temperature - Though of lesser importance, it is important not to ignore temperature as a damaging agent, as the following examples show:

- ⊕ The rate of deterioration of cellulose will increase two and a half times if the temperature is raised (at a constant RH) from 15° to 20°C.
- ⊕ Desiccation and irreversible dimensional changes may follow an increase in temperature unless the RH is kept constant due to the drying out of hygroscopic materials and the consequent loss of equilibrium moisture content (the amount of 'body' water hygroscopic materials contain whilst in a state of equilibrium).
- ⊕ Biological activity increases with a rise in temperature
- ⊕ A temperature rise of 5°C can speed up the evaporation process from the surface of an object leading to embrittlement.

Tips on Temperature & RH:

- ⊕ Temperature and humidity swings, if not carefully controlled, damage objects.
- ⊕ The optimum conditions for a general collection are 18 - 21°C and 49 - 61% RH. Some objects will need more specific parameters and objects in store can be kept at a cooler temperature of 10 - 12.7°C.
- ⊕ Avoid moving objects from cold to warm environments because surface condensation can occur. The colder object causes the warmer air on its surface to reach its dew point and cause precipitation. Enclosing an object in polythene prior to moving it can help to reduce the problem but it is best to condition objects gradually to a change in temperature.
- ⊕ Central heated rooms benefit from humidification because external RH in the winter months is low. Water in jugs and pots can help, but conditions should be monitoring so adjustments can be made if necessary.
- ⊕ Composite materials are more vulnerable to damage because different components move at different rates when conditions change and the objects cannot always accommodate the differential movements.

In enclosed display or storage cases, humidity can be somewhat maintained through the use of silica gel crystals. These crystals should not be placed in contact with the paintings, but may be placed in breathable muslin bags and hung inside the case to maintain a constant humidity they should be monitored periodically, however, to be sure that they are working.

Dirt & Pollutants - Cheriyal Painting may be damaged or discoloured by dirt, from handling for example, or by airborne deposits. Dirt such as salts, waxes, clay and soot may react unfavourably with the dyes in the textile causing colour changes (greying), may speed up photo-degradation or, in the presence of moisture, may raise or lower the pH to the detriment of the fibres. Some types of dirt, especially crystalline material, can cut or abrade fibres.

Tips

- ⊕ Specialist advice is essential before carrying out surface cleaning of textiles. More delicate objects should be cleaned only by a specialist using bespoke tools and equipment.
- ⊕ Bonded dirt can be removed by washing but this also requires specialist handling.
- ⊕ Ensure hanging objects are lined. A closely woven fabric that is not too heavy such as a cotton cambric is recommended for lining. Linings should be attached by a specialist because of the difficulty of handling objects that fluctuate in size according to atmospheric humidity. The lining and hanging method must not put undue strain on an object as this can cause damage.

Pest and moulds – Cheriyal Painting may be attacked by certain pest species that find them an attractive source of food; they can also be damaged by moulds given the necessary environmental conditions.

Tips:

- ⊕ check Painting regularly for pest activity and moulds: the early signs of pests are fibre loss, frass and webbing debris.
- ⊕ Insects are attracted to dirt so keep the general environment clean.
- ⊕ A warmth and high RH encourage pest activity and moulds.
- ⊕ Be vigilant - pre-empt infestation by putting down a network of sticky traps. These blunder traps act as an early warning system and help to pin point an infestation; specimens caught can be examined for identification.
- ⊕ Pay particular attention to wool felt, which is a favourite food source for clothes moths.

See How It's Done

Using a hand held Lux and UV meter to spot check natural light levels on a chair. Spot checks are a useful method of identifying problem areas. For survey work it is best to build up a whole year's worth of data so that Lux hours per annum can be calculated. The advantage of the sensor being on a cord and separate from the monitor is that readings can be taken in awkward places. Lux levels should be low,

if possible 50 Lux (or higher if objects are displayed for shorter periods), and UV levels should be below 75 micro watts per lumen; this is easily achievable with modern UV film filters. Artificial lighting should be dimmed, objects moved or other light reducing methods implemented where possible. Thermohygrometer in use to spot check temperature and humidity.

Display & Storage – Cheriyal Painting are best preserved when displayed and stored in clean, well-ventilated areas that are routinely and adequately maintained. Controlling dust, clutter and other accumulation of extraneous material will greatly reduce the possibility of damage caused by insects, rodents and microorganism such as molds and fungie. Inspect your painting often, ideally at six month intervals, to identify problems early on. Indications of active deterioration are an increase in painting discoloration, tarnishing of metal components, and the presence of a sweet and musty odor. Signs of insect infestation include small, irregularly shaped holes, and the presence of insect casings and excrement. For large or study cheriyal painting, vacuuming with an up and down motion over a protective sheet of flexible plastic screening may be recommended.



Display of Cheriyal Painting



Store the Painting after roll



Storage Box

Handling

It goes without saying that fragile and/or valuable painting should be handled with care, and as little as necessary in any given circumstance. However, should handling be necessary, there are precautions, which can be taken to ensure the safety of the Cheriyal Painting.

Because our hands contain oils and acids in the skin, clean cloth gloves should be worn when handling. If gloves are unavailable, then frequent hand-washing should be undertaken to ensure that no damage is caused. For similar reasons, the working, display, and storage areas should be free of food, drink, and cigarette smoke, which can also stain or damage the fabric. Finally, to avoid ink stains, only pencils should be used for writing or sketching in the work space.

To avoid snags and pulls, remove any jewelry that may catch in the fabric's weave, and wear clothing free of large buckles or other objects which may snag the textile. Long hair should also be tied back to allow a clear view of the working area, even when the head is bent over the table.

When working with the textiles, it should be placed on a clean, flat surface which is larger than the textile itself, so that the whole piece is supported evenly. Although it is supported, never place anything on top of the textile while it is in the flat position.

When moving the textile, it is important to maintain the flat, even support of the work space. If the piece is small enough (a handkerchief or sampler, for instance), it may be placed on an acid-free board or similar support and carried as if on a tray. If the piece is too large for this (a carpet or tapestry, for example), the piece may be rolled around an acid-free tube and carried by two people to its new location.

Finally, antique costumes and clothing should never be worn, as the mere process of putting the clothes on and taking them off will cause damage. Additionally, the model may not fit the costume precisely (remember that clothing was for a long time made to fit a specific person, not mass-produced in approximate sizes), causing strain where there should be none and slack where there likewise should be none.



Wrong Handling

Conservation of Cheriyal Painting



Conservation of Cheriyal Painting is most important because, this painting is very rare in India. This is a traditional painting in India. Nowadays it is only present in Telangana. So, for conserving this art Conservation is necessary.

Conservation process is as follows:-

Documentation - Documentation of any Cheriyal Painting is necessary because keep data of changes occur before conservation and after conservation.

Documentation is two types –

1. Photographic or digital documentation
2. Manual Documentation

1. Digital Documentation – In this documentation we take photo of painting from every direction and keep it safe. Also take photos time to time during work of conservation.

2. Manual Documentation – In this we write all the things related to object how to clean, how to handle, acc. no., owner name etc.

Fumigation – When painting shows evidence of an active insect infestation, fumigation treatment should proceed immediately. Vacuuming combined with freezing and/or dry cleaning is the method of insect eradication we choose. Your piece will be thoroughly vacuumed before and after repeated freezing cycles in a freezing chamber. The success of the treatment relies on the rapid freezing to a very low temperature and slow thawing of the object. The process is repeated two or three times over a one to two week period, with intermittent vacuuming.

Fumigant names which are used for fumigation are

1. thymol (when silver color is not used in painting)
2. Para di chloro benzene

Consolidation – consolidation is one of the steps of protecting art object, when object is very worse condition very sensitive and breaks when touching then we uses some chemical like – **Paraloid B-72, Cellulose Nitrate etc.**

First, prepare 2% solution of Paraloid B-72 in Toluene then apply by brush or spray gun into the fragile, brittle object.

Cleaning & Dusting - Cleaning & dusting of an object is most important part of conservation cleaning and dusting process done by two types –

1. Mechanically
2. Chemically

1. Mechanically – Use brushes, cotton etc. clean the area where dust is stuck. Don't use areas where fungus is grow and brittleness is happen

2. Chemically – for cleaning of scroll painting use alcohol like- methanol, ethanol etc. Apply these alcohols by the help of cotton and apply it slowly-slowly.

Deacidification – First check the acidity of the painting by Ph Paper or litmus paper if pH is bellow the 7, then remove acidity by 2% Barium hydroxide in methanol apply it from back side of the painting with the help of cotton.

Removal of Stains – Generally, stains are developed by the signature ink, mud stain, cello tape, Greece etc. remove by the help of some chemicals like – cello tape is remove by **Dichloroethyle** etc.

Store – Scroll paintings, such as Cheriyal Painting, should not be kept hanging in storage, because the weight of the roller at the bottom of the scroll, and that of the fabric as well, represents a stain on the support of the painting. Scrolls should, therefore, be rolled and kept inside individual boxes. These boxes may then be stored in wooden cabinets. If a scroll is considered at all fragile, two thick ribbons of lengths a few millimeters shorter than the height of the scroll may be fixed at the back of the scroll, with one end attached to the roller at the top and the other to that at the bottom, as a special support

WORKSHOP IN NRLC LUCKNOW (15th Oct to 20th Oct, 2015)



In NRLC, Lucknow different types of art workshop was organized, via this Art and Craft workshop, gave an opportunity to several professional artists by inviting them for this event and giving them a chance to present their specialities. I also had an opportunity to attend the Cheriyal painting, which was come from Telangana. It was five days workshop; in this workshop we had three students. Three experts came from Verangal District, cheriyal, Telangana state. Their name is Ganesha, Vanaja, Srinivas came for making cheriyal painting in NRLC, Lucknow. It was a five days workshop in this workshop we learn many things about painting their history and how to make this painting, their colors etc. First we learn how the canvas prepares for making painting in which Ganesha told us all basic things. But in present time they use normal canvas. First they gave border to the canvas by the help of pencil after that Ganesha (the main artist of this painting) draw sketches. When sketch was completed it was a story of Ramayana. Srinivas preparing the color for painting. Very unique thing is they use coconut shell in which they make colour and color they used was earth color in powder form when sketch was ready and color was also ready. they apply color on the canvas first they colored the background with red colour, generally they use red color for background, after that they fill the other part of the painting with different color like- tree was in green color, body was yellow, houses brown and many other colors. At last they use black color for outlining and making eyes and other part. When they make this we ask some question like- How long they making this type of paintings? They answered that, in my childhood my father teaches me, my grandfather teach my father as so on. My all generation also in the same profession.

After learning the process we are also make the painting, first, we take small piece of canvas which is 2x2 ft in size, continue with the same process as Ganesha did. And also we paint wall of the NRLC main door of conference hall and draw a lady figure.

Some Photographs of Workshop



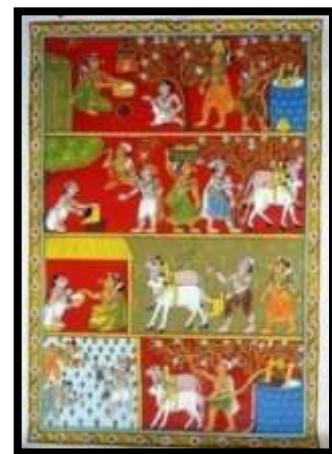


CONCLUSION



Cherial (Cheriyal) paintings have made their way on gift boxes, pen and candle stands and even on textiles, also Cherial (Cheriyal) dolls have been transformed into decorative key chains. It is a great wonder that the art of Cherial (Cheriyal) scroll painting is alive, despite of the numerous challenges. The passion of the Cherial (Cheriyal) artists has helped to preserve a valuable piece in India's rich cultural mosaic.





Krishna Kolatam size 18" * 18"

Ashta Laxmi Painting



Village people celebrations



Indian Village Life style



Indian Village Life style

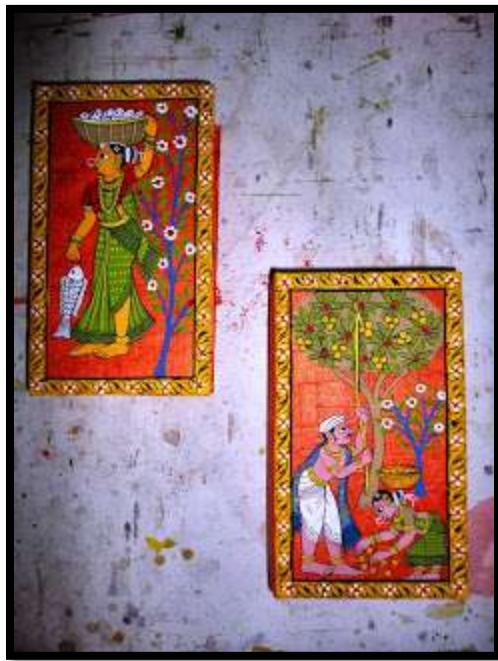


Big Size Dashavatharam





Sawdust Masks



hand made paper gift boxes



indian village style couple with yellow colour masks



hand made paper gift boxes with cherial painting



sawdust masks



rakesh working on the story tellers painting



story tellers painting godess



story tellers full painting



SethaRama patabhishekam

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